

# **The Intermediate and Advanced Piano Music of Dmitry Kabalevsky: Pedagogical Implications**

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## Chapter 1.0 Introduction and research questions

The 20th Century Russian composer, Dmitry Borisovich Kabalevsky (1904-1987), made a significant contribution to the piano literature of this century and his works have proved particularly valuable from a didactic point of view. He has written “some of the easiest music by a major composer” (Magrath 1995, p. 397). Although he is especially renowned for his large number of compositions for young pianists, Kabalevsky also wrote many effective intermediate and advanced works. “Because of the immediacy and popularity of this composer’s children’s pieces and ‘Youth’ concertos, it is all too easy to overlook the introspective character pieces he wrote, or the more difficult large-scale pieces” (McLachlan 1992b, p. 3).

Kabalevsky wrote a large body of repertoire suitable for the young beginner pianist which, as evidence supports, is used quite frequently by studio teachers within Australia. However, he also composed a good deal of intermediate and advanced piano compositions but these do not appear to have the same popularity. This leads to questions, focusing on the intermediate and advanced repertoire, that are at the centre of this research.

1. What is the artistic and pedagogical contribution of these works?
2. What is the level of awareness and usage of this repertoire within Australian studios?

In the process of carrying out this research, the following aspects of Kabalevsky’s piano music are included:

- An examination of a selection of the repertoire;
  - A description of his style of writing for the instrument formulated through a study of the repertoire and information written about this aspect, and through listening to recordings;
  - Compilation of a comprehensive list of Kabalevsky’s piano compositions;
  - Compilation of tables of how various writers and examination boards graded the level of difficulty of these works and identified the intermediate and advanced compositions.
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## Chapter 2.0 Research method

The method used to carry out this research included:

- a) A literature review;
- b) An in-depth analysis of a selection of Kabalevsky's intermediate and advanced piano compositions;
- c) Surveys of piano teachers within Australia;
- d) An analysis of examination syllabuses used in Australia.

### 2.1 Literature review

Background details of the composer, and his piano works were gathered through a review of the literature relating to the topic found in books, doctoral theses, encyclopaedias, journals and programme notes accompanying compact disc recordings and editions of music. The literature examined was also used to compile a list of Kabalevsky's piano compositions, and a comparison of how various writers and examining bodies have graded these works.

### 2.2 In-depth analysis of a selection of Kabalevsky's intermediate and advanced piano compositions

As there has not been a great deal of detailed literature written about the individual pieces, an analysis of the structural, artistic, technical and pedagogical aspects of a selection of Kabalevsky's more significant advanced compositions, was carried out by the researcher.

### 2.3 Surveys of piano teachers within Australia

In order to determine the opinions held by piano teachers about these works, and also to gauge their level of awareness and usage of them (thus addressing the second research question), a number of surveys was formulated and distributed within Australia. Initially it was intended to conduct one written survey (Survey A), aimed at studio teachers within Australia, and a phone survey with prominent teachers teaching and/or performing at an advanced level. However, the phone survey was discontinued after a trial period and

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a second written survey (Survey B) was carried out instead. (Reasons for discontinuance are given in 2.3.2, below.)

### 2.3.1 Survey A

In order to gauge how frequently Kabalevsky's piano repertoire is taught within Australian studios and to determine perceptions as to the 'value' of his contribution to different aspects of music, a written survey, consisting of five questions (Survey A) was formulated and distributed to piano teachers from all parts of Australia (see Appendix 1).

The targeted group for this particular survey was private studio teachers who were currently teaching at all levels, but particularly at the elementary and intermediate stages. The reason for targeting this group was to determine the level of awareness and usage of Kabalevsky's piano compositions in the 'typical' home studio situation. The surveys which followed (i.e. phone survey and Survey B) were carried out with teachers/performers teaching at a higher level.

In order to ensure the clarity of the questions, a total of eight pilot surveys was sent to piano pedagogy students enrolled with the University of Southern Queensland on 7th January, 1997. Six of the eight surveys were returned (that is, 75%), with a further two apologies received from student teachers who considered they had insufficient teaching experience to be able to contribute.

Of the six people who returned the survey, none of them found the questions confusing or unclear. Consequently, no alterations were made and a further forty-four surveys were issued to studio teachers within Australia, all of whom were currently enrolled as students in an external piano pedagogy course at the University of Southern Queensland. These students are 'practising' studio teachers from all parts of Australia, all of whom were preparing for the AMEB's A.T.Mus.A. diploma examination. A total of twenty-five out of the forty-four surveys were returned (that is, 56.8%), with the results of these and those of the six pilot surveys being added together, giving a total of thirty-one responses.

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### 2.3.2 Phone survey

Initially it was decided to conduct a telephone survey with prominent piano teachers within Australia, that is, tertiary lecturers, examiners and performers who were likely to have experience in teaching/performing the more advanced piano literature. The survey consisted of four questions (see Appendix 2). However, after carrying out the survey with eleven participants in January and February 1997, it was decided to discontinue it in favour of a more comprehensive written survey.

There were two principal reasons for discontinuing the phone survey:

- On closer examination of the questions and also the feedback received, it was realised that the questions did not prompt respondents to provide sufficient opinions about Kabalevsky's intermediate and advanced piano repertoire. As this is the crux of this dissertation, it was imperative that these opinions be obtained;
- The mode of the survey proved unsatisfactory in that, due to the respondents' timetables, it was difficult to arrange a suitable time for the surveys to be conducted. It also seemed that many of them felt 'put on the spot' by having to respond straight away to questions which needed some consideration. Bearing this in mind, and also the fact that the newly formulated questions (Survey B) were much more detailed, it was decided to conduct a written, rather than a phone survey.

### 2.3.3 Survey B

As with the phone survey, Survey B was sent to piano teachers who were likely to have had experience in teaching and/or performing the more advanced piano repertoire. The list of people to whom the surveys were sent was compiled by considering those teachers who were on staff at Music Faculties in universities throughout Australia, together with a number of people who attended a Biennial National Piano Pedagogy Conference held in Toowoomba, Queensland, in 1995, and known colleagues. This group of teachers can be referred to as "key informants" because of their highly regarded expertise and standing in the piano teaching profession. A total of fifty surveys was distributed, with

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twenty-four of these being returned (that is, 48%). However, three of the respondents felt that they were too unfamiliar with Kabalevsky's intermediate and advanced piano literature to respond and, therefore, only twenty-one of the responses were considered in the analysis of the results (see Appendix 3).

The aim of Survey B was primarily to assess the teachers' familiarity with Kabalevsky's intermediate and advanced piano repertoire and to gain their opinions as to the artistic, technical and pedagogical worth of a number of his more significant advanced pieces. Questions were also formulated to determine:

- Whether the respondents agreed that Kabalevsky's more advanced piano repertoire is less well known than his elementary compositions;
- Their opinions as to Kabalevsky's contribution to the piano teaching repertoire;
- Their opinions as to why Kabalevsky's intermediate and advanced piano repertoire does not appear in current examination syllabuses;
- How they compare the artistic and pedagogical worth of Kabalevsky's intermediate and advanced piano music to that of other 20th century Russian composers.

The eleven teachers who participated in the phone survey were asked to respond to Survey B. However, for them, the question regarding the examination syllabuses was omitted as this was duplicated in the phone survey. Thus, four questions were asked of those who had taken part in the phone survey, and five in the remainder of the surveys.

## 2.4 Examination syllabuses

In order to determine which, if any, of Kabalevsky's intermediate and advanced pieces are set for examination, a list of his works which appear in the main examination syllabuses used by Australian teachers, was compiled (see Appendix 4). The syllabuses which were consulted included:

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- Australian Music Examinations Board (AMEB);
- Trinity College of London;
- Australian and New Zealand Cultural Arts Limited (ANZCA).

As the AMEB syllabus is probably the most widely used of the three syllabuses in Australia at the time of writing, a list of Kabalevsky's piano works which appeared in AMEB manuals from 1975 until 1997, was compiled (see Appendix 4).

The gradings of Kabalevsky's compositions in these syllabuses were also used to assist in estimating the approximate level of difficulty of these works.

## **2.5 Analysis of results, discussion and conclusions**

Having analysed selected examples of Kabalevsky's intermediate and advanced works, observations were then made about the musical and pedagogical significance of this repertoire, the first aim of the research. The results of the two written surveys (Survey A and Survey B) were analysed to determine the current usage of Kabalevsky's repertoire and teachers' level of awareness of it, the second aim of the research.

Finally, a discussion and conclusion of the issues raised in the dissertation is presented.

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## Chapter 3.0 Literature review

### 3.1 Composer background and compositional influences

The early 1900's was a time of great political upheaval in Russia with the Bolshevik Revolution of 1917 having a significant impact in many areas, including the arts. The new government, under Lenin and Trotsky, imposed many restrictions on the creation of artistic works, demanding that they upheld government ideals rather than be created merely for aesthetic reasons (Stolba 1990, p. 814).

Twentieth century Russian composer, pianist and writer on music, Dmitry (also spelt 'Dmitri' and 'Dmitrii') Borisovich Kabalevsky (1904-1987), was a "politically conscious composer" (McAllister 1980, pp. 760 - 761). "Like his famous compatriot, Dmitri Shostakovich, Kabalevsky did not reach his artistic maturity until after the October Revolution of 1917. Unlike Shostakovich, however, Kabalevsky did not go through such a decisive iconoclastic-satiric phase of musical composition, nor has the accusation of 'formalism' been hurled at him" (Fairley 1947, p. 3).

Born in St. Petersburg on 30 December 1904, Kabalevsky and his family moved to Moscow in 1918 and, from 1919 until 1925, he studied piano at the Scriabin Musical Institute under Selyanov. During this time he also undertook private composition classes with Georgy Catoire (1861-1926) and Sergey Vasilyenko (1872-1956) (Forrest c.1996, pp. 7-8). In 1925 he entered the Moscow Conservatory where he studied piano with Aleksander Gol'denveyzer (1875-1961) and composition with Catoire and, following Catoire's death, with Nikolai Myaskovsky (1881-1950). In 1932 Kabalevsky was appointed as an assistant professor of composition at the Moscow Conservatory, becoming a full professor in 1939 (McAllister 1980, pp. 760-761).

Forrest (c.1996) states that "the early influence of his [i.e. Kabalevsky's] teachers of piano and composition were to play a significant part in his future direction as a composer and teacher. Through his teachers of piano and composition Kabalevsky had strong links with both the Russian and European nineteenth century traditions" (p. 81). McAllister (1980) supports this claim in so far as she discusses the influence which

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Myaskovsky's teaching and compositional style had in Kabalevsky's formative years (p. 761).

Kabalevsky's music exemplifies the ideals of the Soviet Russian school of musical composition, with diatonic melodies, harmonies which are basically tonal but not without some dissonances, energetic rhythms, and the use of traditional forms (Stolba 1990, p. 815). Ewen (1969b) supports Stolba's views on Kabalevsky's style of composition, stating that:

He [Kabalevsky] is satisfied to write in traditional forms, using stout harmonies, broad rhythms, compelling sonorities. He fills his music with subjective feelings; at the same time, he often draws deeply from the well of Russian folk song. A vein of pleasing wit is sometimes tapped to provide his writing with an infectious charm. Uncomplicated, direct, forceful, always aurally agreeable, always strongly identified with his country and people, his music makes an immediate appeal on listeners. (p. 409)

Krebs (1970), however, makes an unfavourable comment in relation to the artistic worth of Kabalevsky's compositions, stating that:

A superb technique, and an unusual insight into the nature of immediate popular success are his two creative weapons. The essential third weapon, a personal depth which must, at times, ignore the first and second, has always eluded him. (p. 256)

In 1940 Kabalevsky became a member of the Communist Party and the following year was awarded the Medal of Honour by the government in recognition of his musical achievements (McAllister 1980, p. 761). As with other Soviet composers, Kabalevsky's writing during the 1940's was affected by the Second World War. In 1945 Kabalevsky composed a piano sonata which is suggested to be his "answer to the three so called 'War Sonatas' that Sergei Prokofiev had composed during the previous five years" (Avis 1994 p. 2). Ewen (1969) stated that "the war years found him [Kabalevsky] using his music as an instrument for morale and propaganda" (p. 310). Forrest (c.1996) goes on to say that "the works of this period [i.e. World War Two] were marked by a fervent sense of nationalism,

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emphasised through the content and subject matter as well as the use of folk-like musical materials" (p. 16).

The 1948 Party Decree on music in Russia had a profound effect on Soviet music and musicians as it "initiated a musical witch-hunt and stifled creativity" (Schwarz 1976, p. 227). A Resolution was published in this year, attacking and denouncing several Soviet composers including Shostakovich, Prokofiev, Khachaturian, and many others. The accusation of 'formalism' directed at these and other composers was defined as "the cult of atonality, dissonance, and disharmony and the rejection of melody, and the involvement with the confused, neuro-pathological combinations that transform music into cacophony, into a chaotic conglomeration of sounds" (Schwarz 1976, p. 220).

Interestingly, Kabalevsky's name had previously been mentioned in meetings leading up to the published Resolution (Schwarz 1976, pp. 216 - 219), however, he was "one of the very few leading Soviet composers to escape censure by the Central Committee of the Communist Party" in its Resolution of 1948 (Ewen 1969a, p. 310). Forrest (c.1996) states that "the fact that he [i.e. Kabalevsky] managed (in whatever way) in not being named in the 1948 Decree has dogged much of his professional life, both within the USSR and the West" (pp. 26-27). It is also interesting to note that "Kabalevsky led the move to rescinding the 1948 Party Decree, which had attacked various composers, and on 28 May 1956 a resolution was issued by the Central Committee of the Communist Party that nullified the 10 February 1948 Decree" (Forrest c.1996, p. 26). In any event, it appears as though the party decree of 1948 had an effect on Kabalevsky as "his works of the following years are markedly more lyrical in idiom" (McAllister 1980, p. 761).

Avis (1994) states that, in a speech made in January 1960 at the Fifth Plenum of the Composers' Guild, Kabalevsky himself warned of the over-emphasis of tragedy in music and told fellow composers that "the people expect us to give them, first and foremost, works that are connected with the image of the contemporary man, his rich inner life, and clear optimistic outlook on the future" (p. 2).

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It would seem that Kabalevsky's political affiliations may have affected the general acceptance of his musical compositions. Forrest (c.1996) makes the comment:

The acceptance of Kabalevsky's pedagogical and musical contribution in the West suffered because of his particular politics. It is open to speculation whether his music would have been treated less critically if he had not also been a politician. (p. 427)

Forrest (c.1996) claims that the writings of Krebs (1970) and other Western authors, including Olkhovsky (1955), Bakst (1977) and Robinson (1987), have affected perceptions of Kabalevsky, stating that their "overt attacks....assured that Kabalevsky was thought of principally in the West in connection with the ideology of the Communist Party and not primarily as a significant composer of music for children" (p. 427).

In his thesis *The Educational Theory of Dmitri Kabalevsky in Relation to His Piano Music for Children*, David Forrest (c.1996) identifies Kabalevsky's belief in a Slavonic legend of three whales that support the earth, as an important factor guiding the composer's philosophy of music and education (p. 119). Specifically translated into English for the purposes of his thesis, Forrest discusses Kabalevsky's book *A Story of Three Whales and Many Other Things* (1970), and also a series of talks entitled *What Music Says* (in which the composer spoke to children about music), whereby Kabalevsky identifies the three whales in music as being the song, the dance and the march.

In his book and series of talks, Kabalevsky discussed the importance of these three forms (or genres as referred to by Forrest), emphasising that the "three categories - march, song and dance - are part of every person's life, even those who never participated in music" (Forrest c.1996, p. 173). In his thesis, Forrest (c.1996) has categorised almost all of the individual pieces belonging to five selected sets of Kabalevsky's Children's Pieces, as either a song, dance or march. Forrest states that "it is in the collections of pieces for children that his [i.e. Kabalevsky's] exploration of the song, the dance and the march is most evident" (p. 232).

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In 1977, “Kabalevsky’s own influence as an eminent composer and music educator and a highly respected member of the Supreme Soviet and the Academy of Pedagogical Sciences” (Lepherd 1995, p. 58) greatly contributed to him and his colleagues developing a music curriculum designed for the general schools in Russia. His belief in the ‘three whales’, as outlined above, also underlies this program, with the aims of the program being to “revitalise music in schools and to develop in children a greater love of good music and an improvement in their aesthetic values” (Lepherd 1995, p. 56).

Following his death on 14 February 1987, fellow International Society for Music Education board member (the world wide organisation for which Kabalevsky was Honorary President for fifteen years), Sir Frank Callaway (1987a), paid tribute to Kabalevsky, commenting that he “was a unique personality in international music and music education for he was a distinguished composer, teacher and educator simultaneously” (p. 37). Callaway (1987a) stated that “Kabalevsky will be greatly missed by musicians and music educators everywhere, his influence and example, as well as his many fine compositions, will form a permanent enrichment of the lives of future generations of children and their teachers, and of music lovers generally” (p. 37).

### 3.2 Kabalevsky’s contribution to music for the young

According to Krebs (1970), Kabalevsky became involved in teaching young pianists when he was only about fifteen or sixteen (p. 234). However, Forrest (c.1996) states that Kabalevsky began teaching children between 1922 and 1925 (p. 7). Nevertheless, it was his pupils for whom he wrote his first compositions. In fact, it was his desire to write more effective teaching pieces which prompted him to enter the Moscow Conservatory in 1925 (McAllister 1980, p. 761).

Kabalevsky made a significant contribution to the piano teaching literature of the twentieth century, particularly with regard to his compositions for the young. “Although many Soviet composers take pleasure in writing for children, Kabalevsky seems to be outstanding in his flair for meeting the problems of young players” (Friskin and Freundlich 1973, p. 216). In his obituary for Dmitry Kabalevsky, Sir Frank Callaway (1987a) stated that Kabalevsky’s “greatest happiness was to write music for children” (p. 37).

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In keeping with his keen interest in composing music for the young, Kabalevsky wrote a trilogy of youth concertos for Violin (1948), Cello (1949) and lastly, for Piano (1952). The concertos in this trilogy are “generally sunny and tuneful” and were written after the time at which the composer’s style became more lyrical in idiom (McAllister 1980, p. 761). Although classified as a ‘Youth’ concerto, the *Piano Concerto in D major* Op.50 is considered to be of a “lower-advanced level” (Koonits 1971, p. 46) or intermediate standard (Hinson 1993, p. 147) rather than an elementary level.

### 3.3 Kabalevsky’s intermediate and advanced piano repertoire

Although Kabalevsky is particularly renowned for his compositions for the young, he also wrote a number of more advanced piano compositions. “His [i.e. Kabalevsky’s] works are prolific and contain a level appropriate for every student from beginner to advanced” (Koonits 1971, p. 26). However, his intermediate and advanced pieces appear to be less well known than his elementary works. “Because of the immediacy and popularity of this composer’s children’s pieces and ‘Youth’ concertos, it is all too easy to overlook the introspective character pieces he wrote, or the more difficult large-scale pieces” (McLachlan 1992b, p. 3). In comparison with the youth pieces, the sonatas (of which there are three) and the preludes (*Twenty-Four Preludes* Op.38) are “on a completely different level requiring a developed pianism and musical maturity” (Friskin and Freundlich 1973, p. 216).

In discussing the *Twenty-Four Preludes* Op.38, which were composed in 1943, Murray McLachlan (1992a) says that “it is hard to believe that the cycle has remained relatively unknown. Here surely is a major contribution to the piano literature with immediate and popular appeal. Its language is direct yet memorable whilst the difficulties it places on interpreters from the point of view of pianism and colour make it a challenge performers would surely be unwilling to resist!” (p. 3).

His *Piano Concerto No.2 in G minor* Op.23 (1935), has been described as “one of the outstanding productions of the contemporary Russian school” (Hinson 1993, p. 375). McLachlan (1992c) believes that this is “one of the forgotten treasures of the twentieth century piano literature” (p. 3). Kabalevsky’s *First Piano Concerto in A minor* Op.9

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(1929), together with his *Sonatina in C major* Op.13 No.1 (1930), were the composer's first works to become known outside the Soviet Union (McAllister 1980, p. 761).

Burge (1990) questions the worth of Kabalevsky's piano music in relation to that of Shostakovich and Prokofiev:

Some of Kabalevsky's piano music [sic] has a certain innocent charm about it. Many of the *Twenty-four Preludes* (1947) are pleasant enough, though hardly challenging from a musical point of view, and the two well-known *Sonatinas* (1930;1933) make fine teaching material. The *Third Piano Sonata* (1946), usually considered his most important concert work for the instrument, has too much that is in embarrassingly poor taste (witness the tawdry second theme of the first movement, for example). In short, it is Prokofiev's immense contribution to the literature of the piano, which still appears on recital programs with greater frequency than the music of any other composer since Debussy, that must be considered in some detail. (pp. 103-104)

Although many writers have discussed Kabalevsky's piano music in texts on the literature for the pianoforte, very few of these writers have focused on his advanced piano works. The most in depth study to date of Kabalevsky's more advanced piano repertoire appears to be a doctoral thesis by John P. Adams, *A Study of the Piano Sonatas by Carl Maria Von Weber and a Study of the Kabalevsky Preludes Op.38* (1976). David L. Forrest's doctoral thesis, *The Educational Theory of Dmitri Kabalevsky in Relation to His Piano Music for Children* (c.1996), also focuses on Kabalevsky, however, as the title suggests, this study primarily examines the composer's piano music for children and the philosophies which influenced these works.

(Attempts at obtaining from USA, through interlibrary loan, John P. Adams' thesis *A Study of the Piano Sonatas by Carl Maria Von Weber and a Study of the Kabalevsky Preludes Op.38* (1976), were made over a period of five months. However, at the time of completion of this dissertation, the researcher was unsuccessful in obtaining the thesis.)

Another main source of information about Kabalevsky's piano repertoire is contained in the programme notes which accompany compact disc recordings of his music.

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Probably the most extensive discussions of the composer's intermediate and advanced piano compositions have been written by Scottish pianist, Murray McLachlan, who has recorded a number of compact discs of Kabalevsky's music for the *Olympia* label.

### 3.4 Model for analysis of works

Numerous texts exist which provide detailed structural analyses of the compositions of many composers. Most of these texts, however, do not include reference to the artistic, technical or pedagogical aspects of the works examined. Jane Magrath's book, *The Pianist's Guide to Standard Teaching and Performance Literature* (1995), does, to an extent, describe the artistic, technical, pedagogical and, in some cases, structural aspects of thousands of works and, at the same time grades these works in terms of their level of difficulty. Whilst some of Kabalevsky's piano compositions are among those described, this text only extends from an elementary standard (Level One - in this instance, the term Level is referring to the American grading system and not to that of the AMEB) to an intermediate level (Level Ten - again, this refers to the American grading system and not to that of the AMEB). This was, however, the basic model for the analysis of Kabalevsky's more advanced repertoire which follows in Chapter 5.

### 3.5 Listing and gradings of Kabalevsky's piano compositions

It was quite difficult to compile an accurate and complete list of Kabalevsky's piano compositions as most of the texts and encyclopedias did not contain an exhaustive listing of the composer's works. The most extensive list of Kabalevsky's compositions was included in David L. Forrest's thesis, although one additional composition was added to this in light of information contained in both *The Pianist's Resource Guide* (Rezits, J. & Deatsman, G. 1974) and a *Sikorski* Edition of Kabalevsky's music (see Appendix 5).

Several writers, including Koonts (1971, p. 46), Forrest (c.1996, pp. 238-239), Hinson (1987, pp. 406-407) and (1993, p. 147) and Magrath (1995, pp. 396-407), have suggested an ordering for the level of difficulty of a number of Kabalevsky's piano compositions (see Appendix 6).

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### 3.6 Examination syllabuses

A study of three examination syllabuses which are used by piano teachers within Australia, including the Australian Music Examinations Board (AMEB), Trinity College of London and Australian and New Zealand Cultural Arts Limited (ANZCA), was carried out in order to determine the frequency with which Kabalevsky's piano repertoire is set for examinations (see Appendix 4). All three syllabuses contained a number of his pieces in the initial grades. However, the more advanced pieces had minimal representation with only a small number of pieces included in the higher grades of the Trinity College of London and ANZCA syllabuses and no pieces appearing beyond fifth grade in the AMEB syllabus, which is probably the most widely used piano examination syllabus in Australia at the time of writing.



## Chapter 4.0 Kabalevsky's intermediate and advanced piano compositions

Alongside his contribution to the field of music education, Kabalevsky is probably most renowned for his piano literature for the young. A study of his piano compositions, and a review of how various writers and examination bodies have graded them (see Appendix 6) does, however, show that he also made a significant contribution to the intermediate and advanced piano repertoire. Table 4.1 below identifies these latter works and attempts to categorise them as either Level 2 or Level 3 standard pieces.

The researcher had no access to the following works, nor were any observations made by other writers as to their level of difficulty and, therefore, their approximate standard could not be determined:

- *Three Preludes* Op.1 (1925) - no published record of tempo/movement (Forrest c.1996, pp. 255 & 290)
  - *Four Preludes* Op.20 (1933-34) - no published record of tempo/movement (Forrest c.1996, pp. 258 & 291)
  - *Comedian's Gallop* Op.26
  - *Dreams* (1962)
  - The transcriptions and duets listed in Appendix 5.
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### Level 2 (Grades 5 to 8)

*Four Preludes* Op.5 (1927-28)

*Sonatina No.1 in C major* Op.13 (1930)

*Sonatina No.2 in G minor* Op.13 (1930)

*Thirty Children's Pieces* Op.27 (1937-38) - (Although mostly of an elementary standard, two of the pieces, *Study in F (Fleet Fingers)* and *The Horseman (Cavalry Gallop)*, have been set for AMEB 5th grade examinations, and these, plus *Caprice*, have also been set for ANZCA's 5th grade examination)

*Three Rondos* from the Opera *Colas Breugnon* Op.30 (1939/1969)

*Concerto No.3 in D major* Op.50 'Youth' Concerto (1952)

*Four Rondos* Op.60 (1958) - No.1 *March* (The other 3 Rondos, i.e. Nos.2, 3 & 4, are of an elementary standard)

*Six Preludes and Fugues* Op.61 (1958-59)

*Rhapsody* on a Theme of the Song *School Years* Op.75 (1963)

*Springtime Games and Dances* Op.81 (1965)

*Recitative and Rondo* Op.84 (1967)

*Six Pieces* (Children's Dreams) Op.88 (1971)

*Lyric Tunes* Op.91 (1972)

### Level 2 & 3 (Grades 5 through to Diploma Standard)

*Twenty-Four Preludes* Op.38 (1943-46) - This set contains preludes ranging from Level 2 (eg. Nos.1 & 2) to Level 3 (eg. Nos.3 & 24)

### Level 3 (AMusA, LMusA & FMusA)

*Sonata No.1 in F major* Op.6 (1927)

*Concerto No.1 in A minor* Op.9 (1928)

*Concerto No.2 in G minor* Op.23 (1935)

*Sonata No.2 in E<sup>♭</sup> major* Op.45 (1945)

*Sonata No.3 in F major* Op.46 (1946)

*Rondo in A minor* Op.59 (1958)

Table 4.1 Kabalevsky's level 2 and level 3 piano compositions